

The NEW

JULY 1969

SQUARE DANCE



Fashion Issue

THE



EDITORS' PAGE



The spotlight is on women this month. Certainly nearly 50% of our readers are female and deserve some attention. So here's our special, colorful fashion issue. We want to call to your notice the book ad on page 39 where you will see listed the Promenade Fashion Book, full of ideas and hints for those who wish to design their own square dance clothes.

Recently a special segment of a TV series presented a discussion of leisure, seriously recommending that we learn now how to cope with increased time released from the work week. The prediction was that recreation will be a million-dollar business in ten years.

In the busy rush today, people have not been taught to relax, to enjoy leisure. We feel guilty if we are not doing something or working at something. This leads men and women to work as hard at their hobbies as at their jobs--

learning, practicing and competing. Some of this is inherent in human nature, but in some instances is carried to extremes.

Do these thoughts, from authorities on modern living, say something to us in the square dance field? The recurring thought came that square dancers are well prepared for increased leisure--they have become engrossed in a relaxing, healthful, enjoyable, social activity where they participate as couples. And aren't they lucky to be ahead of the times?

On the other side of the coin, we've all known some dancers and callers who overwork at the activity, who feel vaguely uncomfortable if they don't master some new figure at each dance, who feel frustrated by their dancing activities.

Let's just remember one thing as we dance our way into the 21st century, regardless of our "level": square dancing is recreation, let's keep it fun!

The NEW **SQUARE DANCE**

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MAIL

Enclosed is my check for renewal to your SQUARE DANCE magazine for another year. I believe I have been a subscriber ever since it started as American Squares. I read it from cover to cover and enjoy the workshop featured by Willard Orlich and the new figures which are given. Also your editorial, cartoons and feature stories are most interesting.

I am a charter member of the Belles and Beaus Square Dance Club in Houston which is in its eighth year. Have been a dancer for over 20 years. Do some calling too. We dance on Saturday night 8 to 11 at Woodland Park. Visitors always welcome. Thanks.....

Harry B. Finer
Houston, Texas

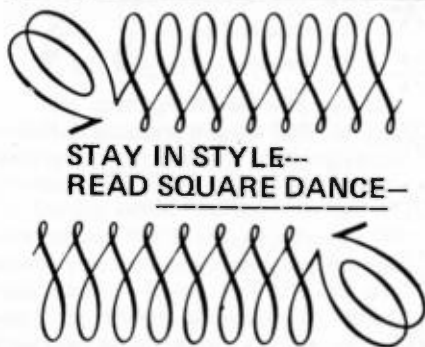
Congratulations on your taking over the magazine! Please add me to your list of subscribers.

I have missed out on a couple of years-- but I always enjoyed the magazine. Thanks!

J.D.Jones
Sylacauga, Ala.

While at spring Swap-Shop at Fontana I picked up a sample copy of SQUARE DANCE and liked it so I am going to renew. I will be looking forward to my first issue. I like the workshop and calls and the new material section.

Fred Goodner
Athens, Tenn.



From New England Caller



The NEW SQUARE DANCE

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in our next issue.... ALL KEY
LEADERS and CALLERS should
be represented! Send your ad to-
day.

Meanderings...

Up where I come from ol' spring-sum is a mighty sluggish season where brand new ambitious wave-makin' boat-rockin' square dance "biggies" are apt to go aground or get mired in a general slo-down pace, so I'm learning to ride the tide for at least the two Jay months and to save my best creative enterprises for ol' fall-wint! Every born soul of us needs a breath-catchin' faith-renewin' drift-n-enjoy it season as well as a paddlin' upstream period each year to balance the load, smooth the course, square the barge, or whatchucallit.



So-o-o, my friends, it's July as you read this, and you can picture me adrift in a cool glass of lemonade, playin' music to watch all the pretty square dance skirts drift by with, and that's not a bad pastime in itself.

Which all leads us up to the focal point of this month's discussion-- women (bless 'em), fashions (love 'em), and miscellaneous meanderings (bummin' around).

It's hard for me to realize that as you read this we'll be back from the biggest of the biggies, the 18th National Convention in Seattle, after having met a bountiful bundle of you beautiful people, many of whom are now just names on file cards, calling cards, let-

terheads, and addressograph plates. There's a real thrill in the National! Then, of course, there's the color and excitement of the extraordinary event. There's the satisfaction of formal and informal discussions-- taking the pulse of the grand movement as it differs in the far flung regions of our land. Small wonder we get all thumpy-hearted thinking something hearty about it. We'll try to be faithful, precise, micro-meter-chroniclers (there's a real Webster "turnover") of the event in our next issue. Meanwhile-- Seattle or Bust.

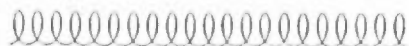
Since the gentler sex and fashions are featured this month, we'd better turn our attention in that direction-- a pure delight, indisputably. From a man's viewpoint, fashions are a bit puzzling, or as Lil Abner would say: Amusin', but confusin'. I don't know ric-rac from bric-a-brac, frankly. But when a frilly little filly knows how to get herself all perky and stylish I get all smirky and smile-ish. A frothy, Neopolitan-tilizing double dip of a square dance dress is as enchanting as the ting-a-ling-a-ling of Bob Dawson's remembered ice cream bell (Summer Sounds). Where else but at a square dance can you behold such a multicolored array of loveliness in costuming since the old time



...by STAN BURDICK

fancy Ball has pretty well bounced itself down a lost corridor?

In answer to an overwhelming deluge of requests for me to write a word about fashions (just yesterday my boss told me to hit my paper work in "better fashion" or take a one-way trip to Anchorage)-- I yield to the impulse to present for the very first time my



"NOVICE GUIDE TO THE WORLD OF SQUARE DANCE FASHION"--



SELF-RUFFLING--Gettin' pretty durn mad
CRINOLINE-- A former girl friend of Sam
Julep on Pearl St.

SHOULDER PUFF-- A soft place to cry on
BRAIDED SLEEVE-- Stuff at lower end of
a shoulder puff

SLIP STITCH-- Lost cord

DUAL-TAPERED BODICE-- Cold extremi-
ties, like feet

CORDUROY LINK VEST-- Small truck load
of Missouri lumber

RIB-- Adam had'm, and Eve sprung up from
one.

POLYESTER-- A couple of inseparable girls
MERCERIZED-- Something done to an au-
to's underside

BEIGE NYLON CHIFFON-- Sort of a fancy
eclair

PUCKERING-- It's plain to see in the moon-
light.

DACRON-- Sort of a Puerto Rican drink

DOTTED SWISS-- A mountain climber with
the measles

RIC-RAC-- Indian horse drawn carry-all

CAMISOLE-- A really "IN" bar of soap

SCOOPED, SCALLOPED LITTLE NECK--
An oyster, pretty well eaten



"BOLERO"-- Exclamation before running
through a bull at an arena in Rio

"VOILE"-- Exclamation before running thru
a Frenchman at a duel in Cannes

CINCHER BELT-- Final knockout blow of
a twelve-rounder

HEM-- similar to haw.

GATHERED AND FULLY-TIERED OR-
GANDY SPECIAL-- An emotional revival
meeting

EMERALD FOLD-OVER JUMPER-- real
scared parachutist

COTTON YOKE-- Poor Southern story

CALICO-- short for California Company

BLACK ZIPPER-- A new model fastback
convertible

CONVERTIBLE LOWBACK CASUAL-- The
BLACK ZIPPER, of course.



There's so much to fathom in the spe-
cial language-- and the SPECIAL LO-
GIC-- of the glorious female creature.
Two young wives were talking over the
back fence one morning. One was ob-
viously disturbed. "That husband of
mine," she said. "I'm so mad at him I
don't know what to do." "Why?"
asked her neighbor. "Because last night
I dreamed that a beautiful blonde was
flirting with him and he was loving it."
Her friend protested that it was only a
dream. "I know," the frustrated wife
replied. "But if he acts that way in My
dreams, think what he's like in HIS."

Gotta break in here to give you brief impressions of Fontana, N.C., from which I just returned. This federally built resort may be your best square dance vacation buy by far. Fontana is the center of superlatives-- bigger mountains, better food, friendlier people, bigger fish, better dance floor, lower prices, more lively dance parties, and the sharpest curves you ever did see in the mountains-- ON the mountains!

Never did I see dancers get on the floor to start a tip as fast as those in the Square-L-7 club in Woodside, N.Y. Wish more clubs would follow their lead. It's refreshing to see.

Geologists tell us that you can tell the age of a river by the way it meanders. A young stream (only a few thousand years old) meanders all over the land. Older rivers are straighter. If the same principle applies to the flow of copy from a literary flop like me, I can be encouraged at least by the fact that I ain't gettin' old very fast.

Gracious, chillun, it's quittin' time again. Gotta grab my beads, my purse, my Indian headband, and tear away from here in my Thunderbird.

One final word to think about-- Lowell said once: "Take a look at yourself. Ever stop to think that you are dreadfully like other people?"

And that's one to GROW on!



COVER TALK

The Silver Spurs have become nationally known and loved since their organization in 1947 by Edwin "Red" Henderson, consultant in Physical Education to the Spokane Public Schools, as a way to interest high school youngsters in the healthy, pleasurable activity provided by square and folk dancing. During annual summer tours, they have entertained enthusiastically appreciative audiences throughout the United States. Their programs feature dances from every section of the globe, and are performed in beautiful and completely authentic costume. As well as entertaining square dance groups, they have been popular guest performers at World's Fairs in Seattle, New York and Montreal.

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Gervais Record Service
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Cleveland 44131
Newcomb PA Systems

WASHINGTON

Aqua Barn Western Shop
1230½ Westlake Ave. N.
Seattle



Nive La Différence!!

Way before the next season arrives, newspapers and magazines are full of high fashion designs for men and women.

New York and Paris experts would not like this statement, but we square dancers do not need them. Our attire and styles are proper from season to season and year to year. We don't have to worry about the "A" line or the "H" line, only the hemlines. And let us add a note right here about the hemlines. There is something top-heavy about a full skirt that is too short, especially on a taw who is less (or rather more) than sylphlike (enough said). Skirts should be, as suggested by Nita Smith and others, just covering the back of the knee, to look their best and most graceful.

Men are probably the most reluctant, at first, to don the square dancer's attire. To be dressed fashionably, his shirts are long-sleeved, styled in an assortment of plain colors or prints and cut in the western taper to fit that manly physique.

A man's trousers look very appealing-- if they fit snugly and smoothly around the derriere, not too baggy or too tight. No kidding, gals, look at your spouses and see if they don't look neat and trim, regardless of their size, if they wear their trousers this way.

These tooled belts that are worn with buckles larger than regular dress belts are fine, unless the chest muscles have slipped a little. Then it would be better to wear a smaller buckle, or a belt without a buckle (such as the sea turtle belt.) Doing this the gentle-

man draws less attention to those slipping chest muscles. The larger buckles look better on the thinner man.

Western suits are most attractive on male dancers in either plain or piping-trimmed style. Of course, the same rule applies here. Take into consideration the shape and size of the individual, choosing horizontal trim for the slim and vertical for the heavy.

In these days of high fashion, when women's clothes lean toward the masculine, square dance clothes give women back their femininity. The dress or skirt is always full, with a matching slip. The fullness of the slip and dress gives momentum needed to twirl properly.

Some women feel they are too large for a full slip. Next time you go dancing, try this experiment if you feel this way. Put on your dress without a slip, or with one that is not full. Note your hip and waist line. Now, put on a full slip to fill all the material in your skirt. Your waistline looks smaller and your hip line is not seen.

Square dance attire is proper any time of day or night. However, the dress with lots of trim and ruffles is more desirable for special dances.

We can be pleased that our clothing for square dancing still portrays the man as a man and the woman as a woman. This is very much in contrast to the present "unisex" and high fashion styles being shown today, which make you wonder "Is it a man, or is it a woman?"

In our activity, we don't have to ask, we can plainly see.



The Distaff Side of the Mike



"Billie Gawthrop's calling here next week." "Is he good?"

Imagine the dancer's surprise to see a petite, peppy brunette, definitely female, on stage at the next dance. Just helping hubby set up? No, she's squaring up sets and calling the first tip.

Same thing happens with Orphie Easson, whose unusual name makes folks expect a man until they see her smiling face and colorful costumes.

Along with these two gals who are from Indiana and Ontario, respectively, Ruth Stillion of California and Beulah Samec of New York have written their views from the distaff side of square dance calling. This presents a good geographical representation, if not a numerical one; there are many women callers in the field, the number is growing and so is their ability to master the special techniques which make them successful and competent.

Each of the four wrote so differently and so succinctly about the advantages and disadvantages that it was almost impossible to combine the thoughts, so we'll present each, slightly condensed, with background notes. They have all listed one common disadvantage-- read on, and discover the things a lady caller must cope with.

Orphie Easson (Mrs. Wray) did her first square dancing as a child at a local barn dance near Maple, Ontario, where she lived on a farm. In rural youth groups she became interested in leading play-party games and simple square and couple dances.

Later she worked for Community Programs Division of Ont. Dept. of Education and became part of the social recreation staff. A new interest in S/D had arisen in Ontario and many of the courses were for callers and leaders.

Marriage and a family took over as a full time job, with still enough time to call for a club and do one-night stands. Orphie and

Wray moved to St. Catharines in 1959 and soon became involved in calling for two clubs and teaching a class. Wray is an electrical engineer and electronics is his hobby. Orphie's sound equipment is always in good order. The Eassons have two sons.

Orphie designs and makes her own S/D clothes and thinks costume has a great deal to do with square dancing's popularity.

Orphie says women make ideal callers because they are strongly aware of the needs of people by their nature. Women who are housewives have a great need for outside interests and can plan their work around an activity that is sometimes very demanding. They can do this more easily than men who have regular working hours. Calling is exciting and stimulating and offers self-satisfaction while providing a valuable service to others.

In most instances woman callers are treated very well. In most areas they are hired or programmed on an equal ability basis.

Calling aids such as callers notes, systems for helping callers are prepared for men, and are harder for women to use. In the Feb. issue of this magazine a woman caller asked Willard Orlich about visualizing the movements as lady No. 1 rather than man No. 1 as all books and articles suggest. He agreed she could use this method but suggested she should never conduct a choreography session. At all courses conducted by men, women must interpret the action as they dance or change roles, which makes it difficult when they become dancers. I suppose we must accept this as left handed people accept all mechanical instruction being given to right handed people. Willard suggested this situation is "unique" rather than feminine.

The most amusing things that have happened to me have been caused by costume. One night at a party the stage was completely decorated with no allowance made for full skirts. I had to stand very close to a prickly Christmas tree-- an uncomfortable evening. One other time a special platform was built with three sides solid and no room for a full crinoline. That night I kept pulling speaker cords with every movement.

Women callers want to be accepted for their ability, not because they are ladies. Square dancing and square dancers have been good to me, and I urge more women to call.

Beulah Samec (Mrs. Joe) never realized how involved calling was to become when she attended callers sessions "just for something to do." Beulah and Joe had danced with a folk dance group for about a year, when one evening the leader asked her to "call" the simple figure and verses in the "Brown Eyed Mary" mixer. A caller from New Jersey who was present invited her to a callers class he was organizing. Having danced only the easier squares, their caller friend gathered a square in their basement so Beulah and Joe could learn enough to dance with the club, and Beulah took off for class. The more difficult figures at that time included allemande thar and catch all eight. When their caller friend moved away, Beulah began calling for the club part time, and has been their caller for the last fifteen years.

In 1957, Joe returned to active duty at sea as a marine engineer, which requires him to be away from home several months at a time. As a caller, Beulah can continue in square dance activity without a partner, but has curtailed round dance activities and traveling for guest calling dates.

I think it is much more difficult for a lady to become a caller now than when I started, says Beulah. Competition is much keener, and there is so much more material to conquer. The first class I taught consisted of ten lessons and "allemande thar" was the most in figures. I managed to stay just one jump ahead of the class the first time around.

The most important problem for any gal in calling is voice-- and if she doesn't have a low voice and can't sing in a

low, pleasant key, then she just shouldn't. The most difficult problem for a lady in learning to call (and I doubt that many dancers realize this) is the fact that she must learn to present the figures from the man's position. Then when she gets out on the floor to dance, she must become a lady dancer.

The advantages of being a lady caller for me has been the fact that I have had a most rewarding and time consuming activity while Joe has been away from home-- and it has not taken me away from my usual daytime activities of home and family. But I take exception to the fact that so many dancers think a lady caller has the advantage of being at home all day with so much time to practice and prepare programs. 'Tain't so!

So far as being accepted as a lady caller, this has never seemed a problem. In our own area, I've been teaching for so long, and so many of our active dancers have "grown up" with a lady caller, that I am just another caller. Doing guest spots, many times a dancer will come up and say "This is the first time I've danced with a lady caller." And it's fun to watch the expressions on the faces of those walking into the hall who didn't expect to see a lady behind the mike.

When I was first learning, one of the national callers listened to a tape of mine and offered some helpful hints. One remark was "Be satisfied that you can never compete with the men. A lady never likes taking orders from another lady-- even a lady caller." Should I ever get the opportunity, I'm going to tell him he was wrong! It's all been a good many years of fun, and I would do it again!

Roy and Billie Gawthrop had been enthusiastic square dancers for about two years before Billie got talked into calling a tip. Roy was and is as interested in her calling as she is. During the first year, Billie practiced, read articles, and asked questions of caller friends; she also bought a used amplifier and mike and several records. Being a "curious female" she just had to satisfy herself that she could call, and then was interested enough to keep on going.

A caller who lived down the street encouraged Billie with kind words, loaned her records, answered questions, and asked her to help teach a class. After that class finished, Billie started another class alone and learned the fundamentals of calling by teaching.

Billie now calls for two clubs, and teaches classes for both. She is active in the Fort Wayne Callers Association and calls out of her home area several times a month.

Billie feels that there are not many advantages to being a lady caller. The ones I think of, she says, are the same ones I would derive from being a dancer, good clean fun, numerous friends, healthful recreation, etc. It is very satisfying to see the "fruits of your labor" (student dancers and seasoned dancers on the floor enjoying dancing) and to know you had some small part in teaching them to execute the commands. I do think it is easier for female callers to teach certain commands; one that comes to mind is the Tea-Cup Chain. A lady-dancer-become caller knows which direction to travel and how far, and in this one command the directions do go to the lady and not the gent. I find another advantage is that male callers are very willing to answer questions (chivalry at work, no doubt). I've never had many opportunities to question other lady callers--they are few and far between.

Disadvantages for the female caller are too numerous to mention. The machinery we must use is too heavy for us to lift. The recording companies must cut records in the keys which will sell, and these fit the male voice. The commands are nearly 90% for the male dancer and this works well for the male caller. He can give commands and follow No. 1 gent through by putting himself in that position. It is very confusing for the female caller to try this, as she is used to dancing a lady's position. I quite often find myself giving commands to the gent, going through the lady's movements, and invariably calling a right and left thru with the lady on the wrong side for a courtesy turn.

Through my six year calling career,

my children have grown to teenage. I don't believe my calling has had any bad effects on their lives. I am still interested in what they do, and how well and they know it. They have proven many times that they are proud of my accomplishments, and are very understanding when I have to call on an evening when there is something going on that they wanted to do.

Roy is my best critic, source of encouragement, and helper in every sense of the word. We jokingly call him the Caller-Hauler, but he is much more than that.

If I were advising a new female caller the first thing I would advise is to be sure you have enough time. It takes someone with a lot of energy to be a homemaker, wife, mother, and still find time enough to become a caller.

I think music training would be helpful. A good singer might not ever become a caller, and by the same token, a good caller doesn't have to be a good singer, but it helps!

A few years after Ruth Stillion started calling, a caller friend asked her for help on a singing call he had written which did not fit the music too well. After they came up with a reasonably good dance, he suggested that she continue writing. That started Ruth thinking about existing singing calls and looking for reasons why some were more fun to do than others. Then she began writing calls to some of the existing round dance tunes that seemed adaptable.

At the first callers institute Ruth attended, all were asked to present their ideas at experimental workshop sessions. Some of her ideas found their way to the desk of Doc Alumbaugh of Windsor Records through one of the institute leaders. Within a few weeks her first recorded effort, "Somebody Goofed" was released.

Ruth's square dance hall in Arcata, Cal. is named for Doc, who was an inspiration to her in her square dance activity. She is preparing new record releases on the Flip label, working with Tommy Stoye and Buzz Brown. Ruth says she's as glad as ever to be involved again in S/D choreography after her recent serious illness.

How does one describe a lady caller? Different than a man? Does one describe a lady dancer any differently

Continued on page 14



CONFESSIONS OF THE NON- SEAMSTRESS



Being candid and honest (isn't everyone on the brink of marriage?) I told my husband-to-be, "Don't ever expect me to sew-- I hate sewing and just can't do it." After fourteen years of ups and downs in stitchery (more downs than ups) I must confess my mind changed along the way (a woman's privilege) and I enjoy running up some little rag on the old sewing machine now and then-- slipcovers, draperies, dresses for our seven-year-old and me, square dance clothes, plus millions of feet of raveled seams and unexpected tears.

Let's go back to some of these downs, though (just to encourage other non-seamstresses who consider sewing a hopeless cause). It took almost two years of being a caller's wife to drive home the point that the most original outfits were created by their owners; also the most economical and best suited to their wearers. (At one time my big ambition was to be a dress designer until I learned it involved sewing. I only wanted to design on paper.)

So we invested, I remember well, \$7 in an old treadle machine, so I could practice. All the time I worked with that antique, there were constant troubles with the tension that controlled the stitch. Between that mechanism and my inexperience, I often said that if anyone pulled the one correct thread, the seams would open all at once and the dress dissolve into a heap of material at my feet. But somehow we persevered, I slaving over the hot sewing machine and hubby wearing the finished products along with me, for several years.

For our fifth vacation together, we loaded the car for a family visit plus a week at a S/D camp. Nine of our best outfits, shirts and dresses, were packed into a garment bag and off we went.

Alas, before we ever reached the week of dancing, the car, plus clothes and PA system was stolen. The car was recovered, the family caller bought a new PA and went on calling, but I mourned the loss of the outfits and stopped sewing! (We did finish our vacation, in borrowed clothes.) This was a great setback in my career as a non-seamstress.

Gradually, I again stitched a seam here and there. To illustrate the traumatic effects of sewing-- I began sewing maternity clothes before our youngest was born. After a long frustrating morning at the machine, I kept a doctor's appointment, to be told that my blood pressure was too high. Never again did I sew before a checkup and never again did I ever hear the words "High blood pressure."

Soon after this, we invested in an electric sewing machine, opening up whole new worlds of needles and thread to explore. A new discovery I made is that the final effect of an outfit can never be predicted. Some that are thought out at length, with carefully chosen material and painstaking construction, never live up to my expectations; others that I am doubtful of to the very end turn out to be the most comfortable and most complimented outfits I own.

One such was a print of red, white and blue bouquets on beige cotton. Arriving home from the fabric shop, it was greeted with "That'd make nice wallpaper." After those encouraging words, I was never confident of the end result but that dress is one of the most comfortable dresses I have, and with red petticoat and shoes, one of the brightest.

Another success happened by acci-

dent. Flowered green material was to make a bodice, with a solid skirt trimmed with appliqued flowers from the print. Mom volunteered her machine this time; although she hadn't used it for applique, her instructions told just how to do it. Well, maybe a seamstress could do it but we couldn't; after an afternoon of ripped-out attempts, we quit. Or rather I quit, and went out for the evening, after we had talked about making flowers some other way. Mom, who used to make pillows and bedspreads from yo-yos (little gathered circles of material) made a dozen from the print and scattered them around the skirt hem. Is that dress ever a conversation piece!

Dresses also get designed in mixed up ways. Last summer I bought rose braid from the Ox-Yoke Shop. Ever since, one eye has been looking for matching material, which finally turned up this spring in a rose-sprigged perma-press cotton. Now it's made up of the bodice from one pattern, the sleeves from another and a skirt that was just cut without a pattern.

If there's a point to this, it's to encourage others to try sewing. It's a very creative activity, and if you're a non-creative mate to an artist, caller, engineer or just one who's popping up with good ideas all the time, you'll find it as satisfying as I have, a good equalizer. Don't give up, you'll start out following pattern directions to the letter and end up improvising and combining patterns. Experiment with various colors, matches and materials for a wide array of effects.

Just in case any gent has waded this far, let me tell you to encourage your taw if she attempts sewing. The average dress costs between \$5 and \$10 to sew-- and have you priced "store-boughten" clothes lately?

I'm speaking for only one non-seamstress who does more and more sewing all the time, and it's great fun to make and wear your own designs. Now I'm writing a sequel to that old call "There's An Old Spinning Wheel In The Parlor." Let's see-- There's An Old Sewing Machine In The Fam'ly Room.....

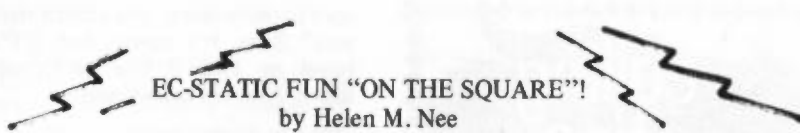
than a man dancer? I can see very little difference except in physical appearance. The duties and obligations are the same and both hope to achieve the same results-- to bring pleasure to the dancers.

Few ever set out to become callers from the start. It is invariably the result of a desire to learn more about square dancing, and each bit of knowledge just naturally leads to another, and takes you one step closer to becoming a caller.

The beauty of it all is that one may settle down comfortably at any stage of the game and still be an important part of the whole picture, or one may seek more knowledge and challenge: an opportunity to teach, an out-let for any creative instincts he may possess, and all will share equally in the pleasure and pride.

I find it very exciting and gratifying

to be a lady caller. Surely the men who call must feel the same, or why would there be so many of them? It is just possible that a woman sees the activity through different eyes, and may take a slightly different route on the road to becoming a caller. She must, for instance, give more time and attention to the development and control of her voice to make it pleasing and acceptable to the average dancer. Can it be that we think differently than a man? Well, I must confess, I sometimes find it difficult to sight call for when I call I am mentally dancing. Now everyone knows that the calls are directed to the gents. So I'm calling to the men, dancing the lady's part mentally (seeing his corner where I would be) and Pow! Did I say allemande left? Alright, try it sometime--thinking backwards and calling forwards simultaneously! Ain't that a Challenge?



EC-STATIC FUN "ON THE SQUARE"!

by Helen M. Nee

If she wants a SQUARE DANCE DATE METER
If she's "SQUARE DANCE HUNGRY" FEEDER
If she wants SQUARE DANCE ESCORT CONDUCTOR
If she wants SQUARE DANCE WEEK-END TRANSMITTER
If she's not hep to NEW SQUARE DANCE FIGURE, JOIN
 ADVANCED WORK-SHOP AND GETCURRENT
If call is "SWING YOU TAW" RECEIVER
If her WORKSHOP COMPREHENSION IS SLOW .. ACCELERATOR
If she "GRAND RIGHT AND LEFTS" TO WIDE CONDENSER
If she "CHATS" WHILE CALLER "TEACHES"DISCHARGER
If she makes DANCE "BOO-BOO"RECTIFIER
If she DANCES "ICE-COLD" HEATER
If she FOULS UP A SETAMPLIFIER
If she hasn't Made mistake all night, ATTRIBUTE IT
 TO YOUR STRONG LEAD POWER
If call is "ALLEMANDE LEFT" DON'T RIGHT A-METER
If she bumps you "WHEEL AND DEALING"RECOIL
If she insists on SITTING OUT A SQUARE OF HASH,
 CHECK HERVOLTAGE
If she thinks she's doing FIGURE RIGHT, YET
 IS WRONG DETECTOR
If she "POST MORTEMES" LAST SQUARE DANCED, AND WON'T
 STOP SPUTTERING INSULATOR
If she's filling a CENTURY CLUB BOOK, SHE'S "HEP" EH .. WATT
If she can tell "WATT" CONVENTION IS "WHERE", SHE'S
 A REAL LIVE WIRE
If she earned a NEW BADGE, SHE'S HAPPY GOING OHM
If she's down to LAST 10 CALLER'S SIGNATURES, FOR HER
 AUTOGRAPH-HOUND /BADGE, AND ASKS YOU TO DRIVE
 MILES TO NEW CALLER, DON'T BLOW A FUSE
If she wants to TRADE PARTNERS, BETTER NOT LET ON YOU
 ENJOY THESWITCH
If you want to TRADE PARTNERS, BETTER WHISPER "IT'S A GOOD
 IDEA FOR BEGINNERS TO SPLICE
If you've been "ANGELS" HELPING BEGINNERS, DON'T BE
 AFRAID TO GIVE EACH OTHER APLUG
If she tries to STEER YOU WRONG, THINKING SHE'S RIGHT
 SHOW HER THELIGHT
If she's "DIZZY BECAUSE HER CORNER SWINGS HER TO LONG,
 CALMLYHOLDER
If she acts tired, DON'T TELL HER SO, JUST BE SLOW IN
 GETTING IN SQUARE, & YOU'LL GETCUT OUT



This new feature to appear from time to time, will consist of tips to spark your programs, callers, gleaned from here and there by your editors. Choreography in particular will continue in the Workshop pages rather than on this page.

"CALL DOWN" THEORY

At a large jamboree recently I saw an incident that really proved an important point. A substitute caller was being coached by a veteran caller who had the responsibility of total programming for the festival. The unusual circumstances here were that the caller was a 14-year-old boy, and the spot he was to fill involved challenge level dancing. The older caller said: "Watch the dancers as you call. Start with standard club material. Keep everybody dancing. Start 'down' from the level you think they are capable of and slowly move 'up'. It is more important to keep them all dancing than to show them all the fancy material you can call." The boy did a superb job, following this advice, got a good hand, and left a good impression. Two or three times that day I saw callers stopping almost the whole floor with sky-high stuff and leaving frustrated dancers behind. If only they'd follow the same "down-right" advice, they'd leave a better mark, I'm sure.

AFTER-PARTY FUN

As a caller (and as a dancer, too) you may be called on occasionally to cook up an afterparty stunt. Take another look at the original story about the caller on the desert island in last issue's Meanderings. Can you see the possibilities of reading this story from the stage with three well-costumed ac-

tors pantomiming the action next to you? Sure, it's corny, but it'll get a howl or two if the performers let loose. And it's brand new!

HOEDOWN LOWDOWN

Try this singing call as a hoedown for your next patter rendition: Shindig In The Barn (WW 206). A complete pace-changer hoedown with an old-time, relaxing flavor is Traditional Hoedown (MacG 2039). MacGregor has just put out another smoothie: Something Else (MacG 1100). As old standards (like apple pie) you've gotta have Up The Creek (BS 1513) and Yellow Creek (Top 25073).

SWINGING SINGING CALLS

Again, MacGregor rings a bell with this one, Flexible Chords (MacG 2050) in which you add your own lyric line and, in effect, change the tune to suit yourself. Great. We happen to like the HiHat (372) version of Little Arrows best. Suit yourself, but get a Little Arrows.

KEEPING THE "BASSES" LOADED

Calling at a big festival or jamboree, you may have just one chance to make a lasting impression on the dancers, and the choice of a hoedown record is very important also. Generally, the sound or your record hits the ears of the dancers with a different quality than you'll get in your own club hall. A tenor type tune is apt to sound "tinny" and a fiddle may sound squeaky. Therefore, give them a good solid-beat hoedown with a medium bass pitch and you'll be more apt to hit a homer.

GRAND SQUEEZE

A caller from Iowa asked us to describe the "grand squeeze". Well, it's a gimmick call to wind up a half tip of patter and create a chuckle. The caller will say "heads to the middle, sides to the middle, grand squeeze," and all dancers will go in and form a tight arm-around ring, giving a friendly hug to both partner and corner. It replaces

"squeeze corner" and is far less objectionable.

BOOKING CALLERS

A theory that seems to be evolving with the experience of a number of callers is this: A caller should not get actively involved in booking other callers. Instead, he should encourage a dancer or a club committee to book callers of his preference, if he will, but stay out of the direct contact operation. Here's why-- a strained relationship can develop (even years later) as one of the callers feels the other owes him a favor. It's a subtle point, admittedly, but can get sticky if one ponders all the whys and wherefores, so why not avoid it. Anybody agree?

LOOK

CALLERS DANCERS CLUBS LEADERS

BADGES THAT SAY HELLO-- Any size, shape or design, 50 colors in stock. Can copy any design or motif, or design a new badge for you. Send in sketch for free club sample.

Write for new free goofy and fun qualifying badge booklets. Fun qualifying badges std. \$1.00; deluxe \$1.25.

New and used sound equipment--all makes and power sizes, featuring Bogen, Califone and Newcomb. Mikes: AKG, Electro-Voice, Norelco, Shure; Sony and Vega wireless mikes. Sony tape recorders; Audio, Sony & Cassette recording tape, reel and cartridge.

Other equipment: sound columns, monitors, mike and speaker stands, 7" record envelopes: clear plastic & green stock, Speedup & SlowDown for floors.

PLASTIC ENGRAVING SERVICE-S

BOB ROTTMANN

11041 So. Talman Ave.

Chicago, Illinois 60655

Beverly 3-5527 or 233-5527

THE UNSUNG HERO OF OLD SQUARE -D



By Dick Kenyon

After a dance I often hear
Words of praise fall on my ear,
You're great,
You're wonderful
You make my feet dance with glee.
But, without her, a caller I'd never be.
She takes the calls and books me in--
Then tells me which way my wheels
should spin

She listens to me practice hour after
hour

And lets me know with a frown when
I sour

She answers the mail by the car load lot
And reminds me of a meeting that I
forgot.

When there are fliers and typing to be
done,

You'd better believe it, she's the one.
She goes to dances with a smile on her
face,

Tho sometimes her tummy isn't in the
right place.

She likes to dance, but usually has to
sit.

When we're short a man in class, she is
it.

She does all this, plus shopping
And cooking, housekeeping and laun-
dry, too,

And a lot of things I forget to do.
Who is the gem in this true life story,
Who sits in the background and lets me
have all the glory?

She's the unsung hero of this guy's life
A very special breed known as a caller's
wife.

And next time you go heaping your
praise on high,

Remember to thank the gal that's be-
hind the guy!



SINGING CALLS

NAME OF THE GAME, Blue Star 1848, Caller: Marshall Flippo

Good choreography always shows up in records by Marshall Flippo and this is probably the reason his material sells. Figure: Head two couples promenade half way, down the middle, right and left thru, swing thru, spin the top, pass thru and right and left thru, swing thru, swing thru again, boys run right and promenade.

DEAR WORLD, Windsor 4916, Caller: Arnie Kronenberger

This is the first of the **DEAR WORLDS**; the second one will be described for you next month. It comes out on the Grenn label and is just as good as this one. In our local workshops we could not decide which of the two was better. Figure: Heads square thru four hands, corner do-sa-do, swing thru and balance, girls trade, boys trade, swing thru again, right and left thru and roll away, swing the girl in front of you and promenade.

UNCLE RED, MacGregor 2053, Caller: Bill Ball

Figure: Head gents and corner girl up to the middle and back, square thru four hands, split the outside two to a line of four, up and back, right and left thru, star thru, pass thru, swing, left allemande new corner and promenade.

THE ONE YOU LOVE Mustang 124, Caller: Billy Brooks

We are at present out of stock on this number and we do not have a call sheet so that we can describe the record to you. The tune is "You Always Hurt The One You Love" that was made famous by the Inkspots. This is a really good record.

ANN, Blue Star 1847, Caller: Al Brundage
Figure: Four ladies chain across and roll away, swing a new girl around, one and three lead right and circle to a line, up and back, star thru, square thru three quarters, left allemande, go home, do-sa-do, promenade

SHE DIDN'T KNOW, HiHat 376, Caller: Lee Schmidt

"She Didn't Know The Gun Was Loaded."

Figure: One and three cross trail, U-turn back, star thru, pass thru, eight chain four, swing number five, left allemande new corner, weave the ring, meet the girl and promenade.

RENO, Scope 521, Caller: Bob Page

Figure: Heads square thru four hands, right and left thru with the sides, do-sa-do and swing thru, boys run right and wheel and deal, dive thru, square thru three quarters, swing corner, promenade.

IDA, Windsor 4917, Caller: Bill Snailum

Figure: Head gents and the corner girl up and back, square thru four hands, split two around one make a line, up and back, slide thru, square thru three quarters, swing corner, promenade.

SOMEBODY'S THINKING OF YOU TONIGHT, MacGregor 2052, Caller: Stu Robertson

Figure: Head ladies chain, heads lead right, circle to a line, pass thru, wheel and deal, substitute, swing thru, boys trade and box the gnat, pull by, do-sa-do, swing this girl and promenade.

LIKE I'M LOVING YOU, Scope 522, Caller: Dick Waibel

Figure: Heads promenade three quarters, everybody double pass thru, first left, second right, star thru, right and left thru, square thru three quarters, corner swing, promenade.

Also released:

PADDLIN MADELIN, HiHat 377, Caller: Bill Peterson

BROWN MT. LIGHTS, Red Boot 108, Caller: Don Williamson

HOEDOWNS:

SOMETHING ELSE, MacGregor 1100

BOIL THE CABBAGE, MacGregor 1100

BLACKBERRY BLOSSOM, LouMac 106

BLACK MT. RAG, LouMac 106



ALL SINGING CALLS ARE REVIEWED

AND WORKSHOPPED BY AND MAY BE

PURCHASED FROM

Edward's Record Service,

P.O. Box 194,

Park Ridge, Ill. 60068



ROUND DANCES

By Frank and Phyl Lehnert

WILD ABOUT HARRY - Belco B234

Choreography by Ralph & Arbara Silvius

An easy intermediate two step to a familiar tune, features varsouviana position, 3 times thru.

ROSE OF SAN ANTONIO - Belco B234

Choreography by Ralph & Lucile Turner

A smooth flowing easy intermediate two step to the well known tune.

SLEEPY SUMMER DAYS - Reprise 0609

Choreography by Bob & Velma Burtner

Vocal by Don Ho, an interesting intermediate two step featuring some new wrinkles, should be speeded, only one chance at Part B.

REAL TRUE LOVIN - RCA 74-0123

Choreography by Charlie & Marge Carter

Vocal by Steve and Edie, good music and an interesting intermediate two-step, you freeze before the final twirl.

MR. SANDMAN - Decca 32329

Choreography by Jim & Terry Wishart

Good Bert Kaempfert music and a good challenge type two step with an unusual Part C.

MAKIN EYES - Decca 31812

Choreography by Bob & Evelyn Supko

(Flip of Moon Over Naples) Another version to the excellent music of The Moon Is Making Eyes, an easy intermediate two step.

MY DEAR - Grenn 14122

Choreography by Frank & Ruth Lanning

Pleasant music and a flowing intermediate waltz routine.

CHEEK TO CHEEK - Grenn 14122

Choreography by Eddie & Audrey Palmquist

Good music and a good challenge quickstep routine...this will keep you busy.

TUXEDO BLUES - Hi Hat 862

Choreography by Jess & May Saseen

Excellent music and a good ROM type two step.

HOLIDAY IN VIENNA - Hi Hat 862

Choreography by Bill & Dorothy Britton

Good music and an intermediate waltz routine right from Vienna, with a corkscrew, no less.

places to dance

VOLLMAR'S PARK

Corner of state routes 65 & 582

Bowling Green, Ohio 43402

Phone: Haskins 823-4975

July 4 Emmet Iliff

July 6 Jerry Brecklen

July 13 Gene Webster

July 20 Jack May

July 27 Elwood Eskilsen

Aug. 3 Deuce Williams

All dances
6:30 - 9:30 p.m.

THREE GREAT WEEKS OF DANCING

FUN FEST SWAP SHOP

REBEL ROUNDUP

Write Fontana Village Resort

Fontana Dam, North Carolina 28733

FALL 1969

PERRY PARK PERRY, OHIO

(East of Painesville, north off Rt.20)

July 5 John Hucko

July 12 Harry Tucciarone

July 19 Bill Jordan

July 26 Jim Crego

Aug.2 Gordon Densmore

Aug.9 John Wallaart

Aug.16 Mike Cochran

Aug.23 Hal Greenlee

9-12 p.m.

7TH ANNUAL SQUARE A FAIR

Lazy "J" Park, Wooster, Ohio

July 24 - 27, 1969

Guest caller: VERN SMITH

with---- GORDON DENSMORE

BILL JORDAN

Rounds by VERN & RUTH SMITH

For info on all the above dances, write

Gordon Densmore, 2451 Haines Rd.,

Madison, Ohio 44057.



Ted and Deloris Breske, editors of the San Antonio Square Dance News, posed for this picture so Deloris could show off her festive dress made of 8 yards of beige nylon with self-ruffling.



Mary Jane Chapman, wife of caller Roger, shows off a perky flowered print in coral drip-dry cotton, with a sweetheart neckline and solid color ruffle.



Katie Light of Bristol, Va. wears a Nita Smith creation of dacron cotton and lace. The effect of the dress may be changed by varying the color of the petticoat worn with a matching fabric strip woven through the neck ruffle.



Whipped cream in shades of brown, gold yellow and white is worn by Bunny White-man of Gainesville, Fla. The skirt has five tiers trimmed with lace.

A BRAND NEW FEELIN' THE VICTORS



THEIR FIRST ALBUM AND A BRAND NEW FEELING IN
GOSPEL AND RELIGIOUS MUSIC.

In one album, a new group brings you eleven
musical moments of devotion:

Brand New Feelin'
In His Steps
Draw Nigh Unto Me
I Wanna Hear The Trumpet Sound
Closer To Thee
One More River To Cross
My Desire
Brotherly Love
All This And More
Since I Met Jesus
Hold On To Me

The Victors musically translate religious meaning in the
rhythmic tempo of our time. It's a good feeling.

There should be more.

Available on records and tape.



Produced by Steve Stone



Ed Mack helps wife Kay show off her outfit of tiny flowered print pink dacron trimmed with nylon. The Macks are round dance teachers in Clearwater, Fla.



Unusual styling in a s/d dress is seen in this sailor-collared dress created by Carolyn Weldon of Conley, Ga., in navy dacron-cotton with red and white trim.



No fashion showing would be complete without a picture of the 1970 Convention outfits for Louisville, Ky. Here the orange blouse and brown shaded horse-printed skirt is modeled by Betty Claywell, wife of caller Bill.



SQUARE DANCE staff member, Mary Fabik, models a black and white ruffled dress of dacron fashioned by Lucille.



FEED— BACK



By Anne & Bill Jonas

Anne & Bill Jonas are both callers and school teachers. They have been married over 20 years, danced for over 12, called for over 8. They were panel members at the 18th National Convention in Seattle.

Square dancing is a human activity, and as such is heir to any number of bothersome problems. Some thirty of them were noted in a recent issue of this magazine under the heading "Burrs in the Saddle," an outgrowth of a panel discussion held at the 17th National S/D Convention. While any number of you could come up with answers to the questions raised, we would like to address ourselves to a couple of discussion areas as presented by certain individual questions or burrs.

Real square and round dancers deplore that which is not true dancing: high kicking, rough handling, double-timing, and rank inexperience on the open dance floor. Almost all of the foregoing is the sum total result of newness and beginnerism; however, we were not born knowing how to dance or act, we had to learn somewhere. The teaching caller has a dual responsibility to the learner: he must teach not only the basics of square and round dancing, but also the accepted practices of the activity itself. This includes smooth dancing, proper dress, personal hygiene, and the accepted courtesies.

There is an implied responsibility to guide the newer dancers toward those hoedowns which are designed for the newer dancer, even to the extent of accompanying the beginner group to

the first two or three outings. If the beginner class is more or less sponsored by an experienced club, then certain members should assist the caller in the development of the newer dancers, and the future club members.

If we train our new dancers to be smooth dancers, if we give them the opportunity to do public dancing at their own level, if we guide and encourage them toward the most courteous kinds of behavior, we will have done away with one third of the "Burrs" in the dancing activity.

The matter of "commercialism" plagues our entire society, not just the dancing area. The whys and wherefors of \$150 callers, poor phonograph records, and lack of business sense among certain square and round dance leaders could be a topic in itself.

For this article, we present our views concerning national publicity and recognition for the square and round dance movement.

In the first place, we are not really that newsworthy. The last time a national magazine gave any consideration to our hobby was when Time magazine devoted two columns to the Golden State Roundup in Oakland, Cal. Even then there was a slight tongue-in-cheek tone implying that we were all some kind of barn dancers. Sure, certain publicity chairmen have been able to get news items printed in local newspapers, but only if there were not more newsworthy items to make the front page. A number of well-established S/D groups have been trying for years

to get the Congress to request the Post Office Department to create a commemorative stamp for square dancing, but nothing has come of it. Awhile back it was brought to our attention that the American Legion was considering sponsoring square dancing as the "American folk dance." This might have resulted in our getting the stamp and possibly the free use of certain Legion halls. While the intent was good the end result was questionable.

What might happen to square dancing if it became popular? In all of North America how many people are there who would join a S/D class because it was the thing to do? Do we want our activity to become a fad? A great surge of beginners might well swell the rolls of clubs and line the pockets of callers, but what happens when that group turns to archery, bowling or skin diving?

If square and round dancing is a good

activity, if it provides an outlet for friendly activity, if it is a heartfelt American need, then it will get national newspaper coverage, and will grow beyond all limits any of us have ever imagined.

Sure, with a well-financed fund and an enterprising public relations firm, we could make square and round dancing the major activity of the American people. But do we want this? Can you imagine what would happen if we really became commercial? And how long would it last?

In the meantime, we would be wise to follow that which we have done in the past: obtain "news" items in our local newspapers for the benefit of recruiting new dancers, report any and all community service activities which have benefited from our activity, and wait until such time as we become newsworthy before we look to national coverage.

Puzzle

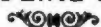
First write the word that fits the definition into space 1. Drop one letter and rearrange the remaining letters to form the answer to definition 1. Drop one more letter, rearrange and get the answer to definition 3. Put the first dropped letter in the box to the left of space 1 and the other dropped letter in the box to the right of space 3. The dropped letters in the boxes will spell out words.

	1	2	3	
	4	5	6	
	7	8	9	
	10	11	12	
	13	14	15	
	16	17	18	

1. Peruses
2. Challenge
3. Exist
4. Color
5. Amateur Athletic Union (abbr.)
6. Diphthong
7. Discourages
8. Endure
9. Stand

10. Land measure
11. Dancing is a form of this (abbr.)
12. Concerning
13. Grade
14. Beverage
15. Near
16. Flash
17. Stark
18. Chore

CRINOLINE CARE



By Nita Smith

Today's accepted square and round dance attire always includes bouffant petticoats. Therefore, some general knowledge is needed to help in the purchase of these garments.

Dance petticoats are made from the miracle synthetics of dacron and nylon thread. One type of fabric, called NET, is a knitted material of low thread count and a bias stretch which causes whatever finish is applied for stiffness to break down rather quickly, with the resulting limp petticoat that tears easily. Another type, called MARQUINETTE, is a woven material of great strength and high thread count. It is far more expensive in initial cost (the best always is) but is cheaper in the long run and much more satisfactory.

Three types of finish are available in Marquissette: STIFF, permanent finish, retains bouffancy longer than any other, withstands heat and humidity and machine washing, is bulky on dance floor and may scratch and pick hose, will crease; SOFT, curtain like finish, very soft and silky, dances beautifully, requires much more material for bouffant appearance, most expensive of all; CRISP, most popular of all finishes for petticoats, is resilient and springy, between soft and stiff, dances well and remains bouffant with proper care. Avoid excessive heat and humidity.

WASHING AND DRYING

Use COLD WATER SOAP in COLD water for best results. Washing machines vary, and it is necessary to experiment for best results. Washing time: 5 minutes. Do not spin dry. After rinse cycle, remove dripping slip smooth out all wrinkles in the tiers and lay in a circle on a sheet to dry. (It may also be placed over an open umbrella.) Slip may be placed in a dryer on FLUFF DRY, NO HEAT, long enough to dry the nylon. Remove and lay out to dry the cotton top. Fluff drying actually puts bouffancy into the slip.

STORING

Cotton bags or pasteboard boxes are best for storing slips. A collection of scraps of cotton sewn into a bag is perhaps the best because it can also be used to transport the petticoats to and from dances. Use a gore pattern such as is used in a gored skirt, sew up six gores, put a heading at the top and bottom, run a string or elastic through--- here is a petticoat tote bag.

NEVER HANG a petticoat between wearings. WEARING and HANGING have the same effect-- the weight of the many yards of fabric pull down and cause the slip to lose its fluff.

AFTER EACH WEARING, place slip in dryer on fluff dry and leave it long enough to dry out moisture it has gathered from body and atmosphere, and also to fluff out the dust it has collected from the air.

DISCOLORATION AND DYEING

White nylon may discolor with age. Try White Rit to remove slight discoloration. If white is badly discolored it is best to tint slip with a color. Liquid dyes work well. Follow instructions for synthetics on the label.

ELASTIC

Elastic should be replaced often. Weak elastic allows a slip to sag in spots causing it to hang unevenly. It will also make the slip lengthen as much as an inch.

STARCHING

No way is known to restiffen a slip and keep it stiff. Starch is still the cheapest way and can be satisfactory if experimented with. Try 1 cup Linit starch mixed thoroughly with 1 cup cold water. Pour this into 16 cups hot water, stirring as you do so. Cover to prevent scum from forming. Wash and damp dry slip. Pour starch solution into washing machine. Swish slip by hand in the starch until it is thoroughly saturated (10 to 15 minutes), remove from the machine, smooth out all the wrinkles and dry either in a dryer or by laying out in a circle.

[A]ction or Relaxation...
[B]reathtaking Beauty...
[C]omplete Comfort...

FOURTH
ANNUAL

labor day Weekend SQUARE-up VACATION

FRI.-MON., AUGUST 29—SEPT. 1 (incl.)
1969

4 callers:

DICK LEGER **STAN BURDICK** **ORPHIE EASSON**
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WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CALLERS' QUESTIONS

GEOFF BAXTER (Algonac, Mich.)
Spin Chain Thru, will it stay or should we drop it?

ED. NOTE: Keep it, it's here to stay as much as Spin the top. It is being used extensively in singing calls as well as patter figures. It is the only "H" type movement we have interchanging dancers between two ocean waves with the use of hands. Any time hand holds are used, each dancer is reassured that he is going in the right direction. (Example: Daisy chain with and without using hands.) We have also noted that Spin Chain Thru has been included as one of the 75 basics to be taught to beginners.

One fact to note regarding the definition of Spin Chain Thru-- the ends start the movement and not those who can with a right hand swing. So many figures are being suggested today using a three-hand ocean wave. If both ends try to swing half, what happens to the single person in the middle? Ever try to use an "ends turn in" from a three in line set-up? The same thought applies to Spin the Top from a three hand ocean wave set-up.

FRED MULLER (California dancer)
Regarding your article "Jerk vs. Flow in Choreography"-- have just danced one year-- We want to dance smoothly (with style) but are being jerked around by jerky calls, jumping into place instead of dancing to the music. We miss the call we shouldn't have missed. This is not because of inattention but because the basic was not taught and repeated sufficiently to the point of automatically executing it without hesitation. We feel a check list in teaching should be used to be sure we know all of the basics before being exposed to the "latest" figures.
ED. NOTE: Amen! Unless a dancer

knows the first 50 basics thoroughly, he will never enjoy the next 25 basics to the fullest potential. These later movements are used in complement with the already known movements and then become flowing, danceable and enjoyable. Another point--your editor feels that to skip over lightly at the beginning in order to reach the material that the "club" is currently dancing is in effect cheating the new dancer out of at least a year of his most enjoyable square dance life. And losing him faster at the trail's end.

DANA BLOOD (East Longmeadow, Mass.) I do feel that all the publications stress too much on new figures and terms. I would like to see more development of our good basics into interesting, smooth and challenging material so that dancers could dance more and work less.

ED. NOTE: Dana, we think that there is an effort now being made in the major publications to curb the flood of new ideas. You will note that SQUARE DANCE magazine has reported only two new ideas and four review ideas this first half of 1969. We haven't felt the effect of this procedure yet but probably will by the end of the year if the trend remains. The flood of new ideas still remains high but the picking and choosing has become more deliberate.

CHOREOGRAPHY

U-TURN to all dancers today and yesteryear has meant the clue term to do an about face or a 180° turn about. Some thoughts have been given to using the U-turn with other modified commands, i.e. U-turn right/left, U-turn in/out, U-turn back. This then supposedly would put the term U-turn in a category like fold or trade. How would this be possible to establish for comfortable dancing?

In the Army, about face has a definite drill traffic pattern wherein all turn right to about face. This is their way to do a U-turn back. We teach the beginner to pass thru and do a U-turn back by turning toward his partner. Yet when dancers crosstrail thru, U-turn back they turn away from their partners because body mechanics so dictate. This same body mechanic is comfortable for the cast off or peel off. So the clue word of U-turn in S/D nomenclature allows a dancer to turn either to the right or left to make his turnabout. To modify this term into U-turn right or left or in/out at this stage of the game could be frustrating to the dancer.

The term fold or trade is used as a suffix, i.e. Boys fold, girls trade, centers fold, ends trade. The expected activities are fore-warned to do something so no directional turn is anticipated. Today's dancers are fore-warned without anticipation on a fractional turn by the word "quarter", i.e. ¼ IN (face partner), ¼ OUT (back to partner), ¼ RIGHT (right face), ¼ LEFT (left face). For all to face center of set (or line) the term "face in" or "face down the line" is used. For turning back to center of set it is "face out." Executed with your opposite it is "pair off". With so many other traffic patterns to be observed in our square dance picture, perhaps we should leave this type of glossary terminology to mean what it always has in the past, i.e. U-turn means to about face 180° turning in the direction most comfortable to the dancer at the time of the command. Let's not worry about someone changing our end facing direction right in the middle of the command.

Among the exploratory movement participants in our square dance picture, questions always arise as to what comprises a "split" version of a movement, i.e. Split square thru, Split dixie daisy, Split dixie chain, Split swap around, Split the "A", Split T-cup chain, Split the daisy chain, etc. Sometimes it reaches the point where they all just "split" for home. In most ca-

ses, the split movements have used the first hand and then turned toward the inactives to finish the movement in the prescribed traffic pattern. This "split" rule varies at the discretion of the author with no known limitations. Your editor remembers the split square thru used by some to mean heads $\frac{1}{2}$ square thru and then $\frac{1}{2}$ square thru with the sides. Ever wonder why split dixie daisy wasn't thought of as right pull by, left turn half, face partner to finish a right pull by and ending with all facing out as couples instead of in a finished double pass thru position? And so the exploring goes on--the number of movements now claimed to be over 800. Whatever the number is now, your editor has another 100 secretly created and tucked away in the back of his mind not to be divulged for fear that they too will go on the list of "must know" in order to be considered a "good dancer". Your editor will never make the grade.

REVIEW

SHUFFLE STAR

Original figure by Frank Tyrrel, Castro Valley, Calif. (1955)

Heads go forward, back to the bar
Side couples center, a right-hand star
Pick up your corner as you come round
Star promenade and don't slow down
The RIM step out and take a back track (RIM means outside four)
It's twice around the old race track
Catch the same one left, an allemande thar

The RIM back up a right hand star
Shoot the star half way round
Pass by one without a sound

(Pass right shoulders the same sex)

Swing the next one round and round
(R-H lady)

Allemande left and a right to your girl
A wagon wheel and make it whirl
Roll that wheel around the world
Spread that star way out wide

* Number one lady turn inside

Pull 'em all thru til they're sunny
side out

Then circle to the right, eight hands
about (pause)

Break with the left, pull the right
lady under

Swing the next, that should be mother
Left allemande.....

*NOTE: No. 1 lady makes left face turn back under her own arch pulling man with her (while rest of arches KEEP MOVING). Man lets go of star and catches the next lady's right hand with his left pulling her thru with her partner thru the remaining arches. All end facing out with hands joined.

SHUFFLE STAR VARIATION

(As called by Lloyd Litman, Parma, O)

Head gent and corner star right

Pick up partner, star promenade

The RIM step out, take a back track
(twice around)

Catch partner left allemande thar

RIM back up a right hand star

(Same as above except ending):

Break with the right, pull the left lady
under

Swing the next that should be mother.

BREAK

Author unknown

Head ladies chain

All four ladies chain

Side couples right and left thru

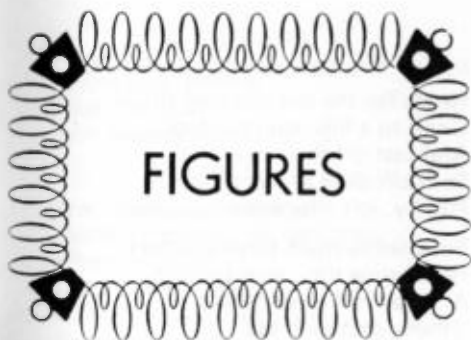
Heads lead right and circle half

Dive thru, left square thru six hands
around

Sides square thru outside three quarters

Corners all left allemande.....

SQUARE DANCE magazine WORKSHOP features original material submitted to the editor. New ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, SQUARE DANCE Magazine, Box 788, Sandusky, Ohio 44870.



FIGURES

FILIBUSTER

by Bob Dawson, Sarasota, Florida

Join eight hands and circle half
Heads square thru four hands
Split the sides and line up four
Lines go up to the middle and back
(from here let it flow without the up
and back)

Ends only pass thru
Behind the sides star thru
While the centers circle half
And frontier whirl
Centers in, cast off three quarters
Ends pass thru and star thru
Centers circle half
And frontier whirl, split the sides
Go around one and pass thru
And star thru, centers circle half
And frontier whirl
Centers in, cast off three quarters
Ends pass thru, go behind
And star thru, centers circle half
And frontier whirl
Left allemande.....

LINE OF 3 SWING THRU No.1

by Fred Christopher, St. Petersburg, Fla.

Head men slide thru, pass thru
Do-sa-do the man, make a wave
Rock it, swing thru, boys trade
Wheel and deal, two and one
Centers star thru, surround that girl

(Surround: one on either side)
Make a wave, rock it then swing thru
Ends trade, star thru across
Surround that man then swing thru
Boys run left around one girl
Left allemande.....

LINE OF 3 SWING THRU No. 2

Head ladies chain three quarters
Side men turn 'em, pass thru
Men run right, swing thru
Ends trade, star thru across
Lone man squeeze in, line up three
Pass thru, End man run right swing thru
Boys trade, lone ladies pass thru
Turn right go around three
Line up four, all box the gnat
Cross trail thru, corners all
Left allemande.....

WHEEL & DEAL TWO BY ONE No. 1

Head men slide thru, pass thru
Split two, go around the man
Line up three, pass thru
Wheel and deal two by one
Sides square thru four hands you do
Walk around that girl, line up three
Pass thru, wheel and deal two by one
Girls pass thru, walk around that man
Corners there, left allemande.....

WHEEL & DEAL TWO BY ONE No.2

Head couples go right and left thru
Same ladies chain three quarters
Side men turn 'em, line up three
Pass thru, girls wheel, man deal
Girls square thru four hands you do
Walk around that man, line up three
Pass thru, wheel and deal
Two by one, centers square thru
Four hands, walk around that man
All join hands circle eight
Don't get straight
Just the heads go up and back
Star thru, right and left thru
Dive thru, pass thru
Left allemande.....

FAVORITE FIGURES

(by various authors)

Four ladies chain
Number one gent face the corner
Star thru, circle up eight
Three ladies roll away
Three ladies roll away
Three ladies roll away
Allemande left.....

ads right and left thru
ne two square thru
Sides face grand square

Heads clover leaf and then
Cross trail thru to the corner
Allemande left.....

Side ladies chain
Number one couple face corner
Box the gnat, new one and three
Cross trail thru around two
Line of four up and back
Star thru, triple centers in
Cast off three quarters, star thru
First couple left, next go right
Next go left, next go right
Circle up eight, number one and two
Couples raise your hands
Same two cross trail thru
Allemande left.....

Head ladies chain three quarters
Side gents turn 'em then roll away
Lines of three pass thru
Wheel and deal then substitute
Center ladies chain three quarters
Sides cross trail thru
Allemande left, etc.....

Four ladies chain
Number one couple face the corner
Box the gnat
New one and three cross trail thru
Around one to a line of four
Center two half sashay
Forward eight and back
Star thru, triple centers in
Cast off three quarters
Star thru, clover leaf
To a right and left grand
Meet partner and promenade.....

THIS IS IT

by Gordon Blaum, Miami, Florida
Side ladies chain across
Head men and corner go up and back
Curlique, those who can centers in
Swing thru
Two ladies chain to end man
Turn this Sue to a line of four
Ends fold, those who can star thru
California twirl, the others peel off
Bend the line, the boys square thru
Three quarters, while the girls
Pass thru, boys cross fold and star thru
Wheel across, bend the line
Cross trail thru, left allemande.....

FIGURES

by Lee Kopman, Wantagh, L.I., N.Y.

Heads fan the top and step thru
Circle to a line, spin the top
And cast off three quarters
Split circulate to a curlique
Pull by, left allemande.....

Four ladies chain three quarters
Heads slide thru, spin the top
And cast off three quarters
Others, partner trade
And one quarter more and curlique
All eight circulate, partner trade
And quarter in, pass thru
Wheel and spread to a
Grand right and left.....

Heads star thru
Dixie daisy two thirds
Circulate two times
Centers cast back and cross turn
Others cross fold
Substitute to a
Grand right and left.....

FIGURES

by Bill Barton, Cornish Flat, N.H.

BARGE THRU BREAKS (from promenade)

Heads backtrack, barge thru
Star thru, promenade
Sides backtrack, barge thru
Star thru, promenade
All four couples wheel around
Heads backtrack, barge thru
Star thru, promenade the wrong way
Sides backtrack, barge thru
Star thru, promenade the wrong way
All four couples wheel around
(Zero to original promenade)

Sides half sashay, keep moving
Heads crowd in, go four in line
Four by four bend it
Barge thru, box the gnat
Inside men turn around
Four men dixie chain the zig zag track
Men in the lead U turn back
Star thru, barge thru, spin chain thru
Girls turn back, couples trade
Girls run, all eight fold
Left allemande.....

SHORT STINKER

Heads star thru
Swing your partner
Face the sides
Left allemande.....

GRAND DIXIE CHAIN

Promenade with partner
Heads wheel around, pass thru
Wheel and deal
Double pass thru
Girls turn back, boys fold
Behind your girl
Dixie chain all the way thru
All eight of you
Four girls turn back, star thru
Wheel and deal two by two
Promenade with partner.....

ADVANCED ZERO

Any facing lines of four.....
Fan the top, spin the top
Step thru on to the next
Fan the top, spin the top
Step thru, on to the next
Zero.....

BROKEN TOP

Allemande left, right and left grand
Heads meet and spin the top
Sides box the gnat, everyone do-sa-do
Star thru, double pass thru
First couple left, next one right
Right and left thru
Cross trail thru
Left allemande.....

THINK THING

Head ladies chain
Sides right and left thru
Heads square thru
Do-sa-do to an ocean wave
Men slide thru
Girls left turn thru
Center girls left turn thru
Both girls turn left single file
Men pass thru
Left allemande

EIGHT HAND WAVE VARIATIONS

Heads lead right, circle to a line
Do-sa-do to a long ocean wave (eight
in line)
Ends trade, grand swing thru

Center four spin the top
Everybody turn thru
Left allemande.....

Heads spin the top, turn thru
Circle to a line
Do-sa-do to a long ocean wave
Swing half right
Those who can swing left three-quarters
All the girls turn back
If you can, star thru, all promenade
Men roll back one, promenade again
Heads wheel around, cross trail thru
Left allemande.....

HI-LO WHEEL

Heads lead right, circle to a line
Right end high, left end low
Sides lead right, circle
Girls break to a line
Right end high, left end low
Men square thru, star thru
Wheel and deal
Left allemande.....

DIXIE CUP TURN THRU

Heads star right three quarters
Left turn thru (same sex)
Back to the middle turn thru
All cloverleaf, sides star thru
Frontier whirl
Star right three quarters
Left turn thru (opposite sex)
Back to the middle turn thru
All peel off
Centers star right three quarters
And a quarter more
Left allemande.....

SIX SWING

Heads square thru
Do-sa-do to an ocean wave
Men circulate once and a half
Girls cast off three quarters
Wave of six, grand swing thru
Step thru and circle four
Side men break, line up four
Spin the top to a
Right and left grand.....

TAKE YOUR CHOICE

Heads lead right
Circle to a line
Square thru, centers turn thru
Cloverleaf, change a web (any number

of times)
Centers swing thru, men run
Wheel and deal
Left allemande.....

ALL EIGHT SPIN CHAIN THRU

Author unknown

(From a Thar formation)
Allemande left like allemande thar
Forward two and make a star
Shoot the star go full around
Corner right for a wrong way thar
All eight spin chain thru
(Turn half by the right, girls star left $\frac{3}{4}$,
turn that man half, boys to middle,
star left three quarters)
Meet partner, turn thru
Allemande left.....

TURN & Q FIGURES

by Jim Garlow, Charter Oak, Calif.

Heads turn & Q
Turn & Q with the outside two
On to the next, star thru
Right and left thru
Allemande left.....

Heads turn & Q
Right and left thru the outside two
Dive thru, pass thru
Turn & Q with the outside two
On to the next, star thru
Dive thru, pass thru
Allemande left.....

Heads lead right, circle four to a line
Forward up and back, star thru
Turn & Q, on to the next
Star thru, turn & Q, on to the next
Right and left thru
Cross trail thru
Allemande left.....

FIGURES

by Gene Hoge, address unknown

Heads square thru four hands
Swing thru, swing thru
Cross trail thru, partners all
Right and left grand.....

Heads square thru four hands
Do-sa-do to ocean wave
Men trade, girls trade
Cross trail thru, partners all
Right and left grand.....

Heads right and left thru
Star thru, pass thru
Everybody cross trail thru
U turn back
Everybody cross trail thru
Partners all
Right and left grand.....

Four ladies chain
Sides right and left thru
Heads right and left thru
Heads cross trail, separate
Around one to line of four
Pass thru, and U turn back
Center four square thru four hands
And you turn back, partners all
Right and left grand.....

FIGURES

by Willard Orlich, Cuyahoga Falls, O.

ROUND OFF BREAK No. 1

Heads to the right and circle four
Head gents break and line up four
Square thru three quarters around
Cast off three quarters around
Square thru three quarters around
Round off to a left allemande.....

ROUND OFF BREAK No. 2

Promenade
Heads wheel around and turn thru
Bend the line and turn thru
Round off to a left allemande.....

MERRY GO ROUND

Head couples square thru
Count four hands to the outside two
Spin the top and when you do, turn
thru
Round off, peel off, wheel and deal
Centers left square thru three quarters
Spin the top and when you do, turn
thru
Round off, peel off, wheel and deal
Centers square thru three quarters
round
Left allemande.....

RIP, RUN & CAST

Head couples square thru
Four hands round to the outside two
Circle four, go full around
Don't cut it short

Inside couples rip 'n snort to a line
of four
Ends run and cast off three quarters
round
New ends run, all pass thru
And bend the line, circle up four
Half way and a quarter more
Inside couples rip 'n snort to a line
of four
Ends run and cast off three quarters
round
New ends run, all pass thru
And wheel and deal, centers pass thru
To a left allemande..... .

WINDING PATHS

Heads star thru, California swirl
And made a wave, ends run
Centers trade, all eight circulate
Ends run, centers trade
All eight circulate, ends run
Centers trade, all eight circulate
Ends run, centers trade
All eight circulate, swing thru
Centers run, wheel and deal to face
those two
Left allemande.....

SWINGURETTE

Couples one and two right and left thru
While three and four swing thru and
Box the gnat, one and two ladies chain
And everybody pass thru and
Bend the line, pass thru
Cast off three quarters
And where you are
Three and four right and left thru
While one and two swing thru and
Box the gnat, three and four ladies chain
And everybody star thru
Square thru three quarters to the corner
Left allemande.....

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A traveling group of square dancers known as the Globeswingers will tour southern Europe this Sept. 11 to Oct. 14, from San Francisco and Los Angeles. Included in the tour are Lisbon, Madrid, Athens, a 4 day steamer cruise on the Adriatic (visiting the Grecian Islands, the resort area of Yugoslavia, and ending at Venice.) The tour of Italy includes Garda in the Italian Lakes area near Switzerland, Milan, Florence, and ends in Rome. There will be square dancing in Madrid and Rome, and all along the way. Callers accompanying the group will be Wayne West and his taw Urdine, and John Campbell and his taw, Doris. For information about this S/D Vacation tour write J. Campbell, 1040 Golf Ct., Mt. View, Cal. 94040 or Wayne West, 1645 Palais Rd. Anaheim, Cal. 92802.



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EVENTS

CALIFORNIA— Dancing is always great at the TOP 8's Workshop at the American Legion Hall, Redwood City, on each first Friday with Bob Fisk, and each third Friday, with Wayne West. For information, call John & Doris Campbell, 1040 Golf Ct., Mt. View, Cal. Ph: 961-9629.

BRITISH COLUMBIA— Do-Si-Do S/D Camporee, July 18-20, at Tall Timbers Resort. Write to Chris Woodske, 517 Neil St., Port Aberni, B.C.

NEW JERSEY— Atlantic City Weekend by the Sea, July 18-20; Larry Dee, Chip Hendrickson, Red Correll, Luv 'n

Johnny Anderson. Write Larry Dee, 235 Williams Rd., Rosemont, Pa. 19010.

INDIANA— Wabash Whirl, July 19-20, Honeywell Auditorium, Wabash; Sat. 8 to 11, Carl Geels and live band; Sun. Jamboree, 2 to 10 p.m. with area callers.

MONTANA— 9th Round-O-Rama, July 19-20, Columbia Gardens, Butte, with Pete and Ann Peterman. Write Datus Herzog, 1651 Grand Ave. Butte, Mont. 59701.

PENNSYLVANIA— 4th Annual Big Top S/D Weekend, Aug. 22-24, Americus Hotel, Allentown, with Manny Amor and Frannie Heintz calling and rounds by John & Kay Adams. Write Mat & Bev Blaine, 96 Muller Ave., S.I., N.Y. 10314.

NEW YORK— ABC Labor Day Weekend, Aug. 29-Sept. 1, Silver Bay Assoc. Silver Bay, with Dick Leger, Stan Burdick, Orphie Easson, Deuce Williams. Write P.O. Box 788, Sandusky, O.

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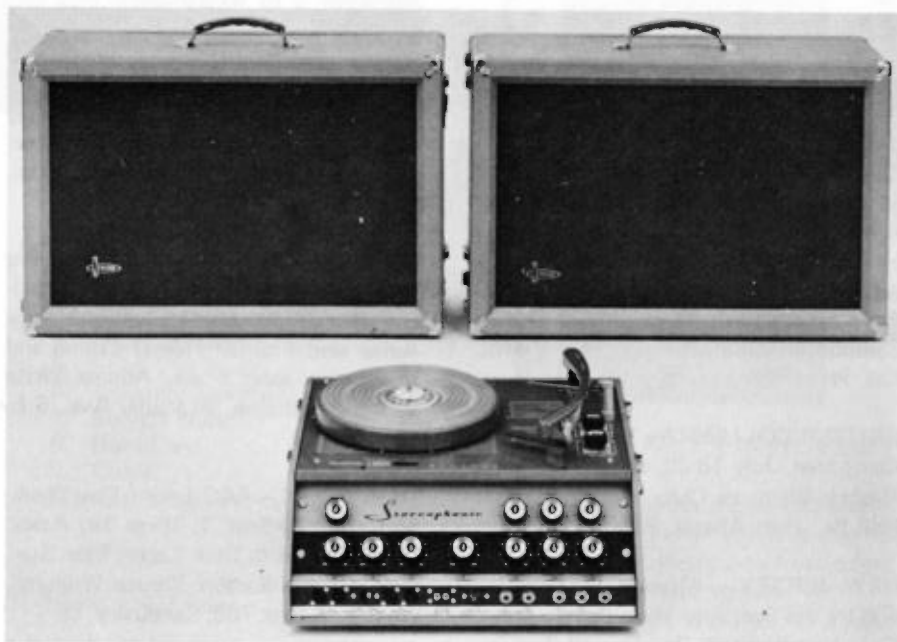
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The BOOKSHELF

BY MYRTIS LITMAN

SWING BELOW

by Ed Moody

Swing Below is a book of, about, and for contra dancing, written expressly for those experienced in the art of square dancing, who are looking for broader fields in which to enjoy themselves. Most books on contras are geared for only the contra dancers, so this one is different in that its terminology can be more easily understood by square dancers. Dancers will recognize such familiar movements as peel off, box the gnat, and do-paso.

The book progresses from the easiest contras, in which the progression is automatic and painless, to the more challenging and livelier. Both duple

and triple minor are presented with complete directions and illustrations. The main difference, the author explains, is that in contra dancing the music is paramount, the caller-prompter cueing with very few words the action of the dance far enough ahead to allow the dancers to start with the proper beat of the music. The music then tells the dancers when they have completed the command.

Throughout the book are found the humorous and witty poems of Pat Pending and also bits of interesting folklore that help one appreciate the story of dancing more than ever.

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People don't swallow political prattle
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Are smarter than politicians think;
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Of the little red school and the tall white steeple.

Ogden Nash

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